

PRESENTATION STENCIL DESIGNS WITH THIS NUMBER.

# Hobbies

• A. Weekly. • Journal. •

For Amateurs of Both Sexes.

No. 19. VOL. I.

FEBRUARY 22, 1896.

ONE PENNY.

Amateur Wood Carving.

Pigeons for Pleasure and Profit.

The Magic Lantern and Chemical Experiments.

Stamps and Stamp Collecting.

Our Junior Fretwork Competition,—Result.

Photographic News and Hints.

Cycling.

Weekly Presentation Design.

Playgrounds of Electrical Science,—How to Make  
an Electric Bell Set.

Notes on Athletics and Sport.

Prize Competitions, Correspondence, Etc.



# Cycling in 1896.

## PROSPECTS FOR THE COMING SEASON.

WE have now pretty nearly got through what used to be termed the "dead season" in cycling. We use the expression "used to be termed" advisedly, for has not "society" decreed that to cycle in the park in the winter is not only possible and enjoyable, but that it shall be regarded as absolutely "up to date" and *de rigour*.

This "society" cycling in the winter, by the way, is a very curious thing, and judged by ordinary, and, perhaps, slightly old-fashioned cycling standards, it has a paradoxical side to it which is worth noting.

Here we have, we will say, a strong, athletic young man, and an extremely skilful rider to boot. We find him on the wheel almost every day of his life in the summer. He races and tours, and goes out every week end on his machine, and thinks nothing of 100 miles between breakfast and supper. If it is fine in October he will put in some tremendous distances, and then, so soon as the mud comes in real earnest, he drops his cycle like a hot potato, and relapses into obscurity till March. Not so, however, Lady This and the Hon. Miss That. Our athletic friend says that he does not like the mud, and urges that winter cycling is "not good enough." As a matter of fact, and in spite of his strength and skill, he is a butterfly, and funks bad weather and grease. He knows that there is some danger even to him in greasy streets, and he is also well versed in the cycling that lies beyond the park. He has learned what it is to steal away 50 or 60 miles into real country on dry roads, and in fine weather, and he despises the park, and fights rather shy of the West End wood pavement in its greasiest stage. Our society ladies have no experience of real cycling, and they think the park is all right. As for the danger of the streets—well here we might use, were it not so glaringly impolite, the old saying about "Fools rushing in." We cannot, of course, call the ladies fools, but for all that they do "rush in," or rather rush on, to dangerous grease in busy streets when they should not.

We have frequently seen novices riding on greasy wood in thick traffic, riding, that is, where none but the skilful and experienced man should ride. That these 1895 cyclists (ladies, many of them) generally get through without an accident is little short of wonderful. Of course they have any amount of confidence. "Unlimited confidence in one's ability to stick on," once said a well-known rider, "is the greatest preventative against tumbling off." This is especially applicable with regard to the

danger to be feared from side slip on slippery roads. It is this very assurance which keeps the novice upright, when, according to all the accepted canons of cycling, he (or she) ought to fall. It is here, of course, a case of ignorance being bliss, but this sort of bliss is not to be relied on. The confidence which is born of full knowledge of the danger, taken in conjunction with the necessary experience by which it may be avoided, is the thing to aim at.

Reports of one or two accidents from the cause referred to above have come to hand, and we make no doubt that there have been spills which have, fortunately, ended without any more serious termination than a roll in the mud, which we have not heard of. One or two hair-breadth escapes are reported, and there are at least a couple of authentic instances of ladies in the West End of London coming to grief from a slip on the grease, and being saved from serious injury solely by the skill and promptitude of the drivers who were passing at the time.

There is only one possible moral to all this. Novices, and especially ladies, should most certainly never attempt riding in mud unless they have the road to themselves. The modern non-slipping tyres certainly enable us to cycle on greasy surfaces, which with smooth tyres would be almost unavoidable, but no unskilful person should presume on the non-slipping properties of any tyre to the extent of venturing to ride in traffic when roads are dangerous. The best of anti-slippers will give way under certain conditions.

What "society" cyclists will do when the "dead season," we were talking about, is at an end, it is impossible to predict. The cycling boom may end in the park where it began, and the society ladies may never cycle in the way that the ordinary rider alone considers "good enough."

It is not a very important point. We are dealing here with the average everyday wheelman and wheelwoman. Between my lady, who cycles a little in Hyde Park because it is the thing, or because she likes it, and 'Arry out with the "Scorchers' B.C." on Bank Holiday, there is a very considerable gap. In this gap there is a vast army of lovers of the wheel who care little what either of the two extremes is about.

That these extremes influence the sport and pastime of cycling cannot be denied.—'Arry by his shouts and yells, and by his caddish behaviour, has caused to grow up a prejudice against the wheel, greater perhaps than that which any other recognised pastime has ever had to fight. As a set-off against this we have the ameliorating and popularising influence which the titled wheel-



man has introduced. The pendulum has swung, during the past 12 months, from the one extreme to the other. We shall not lose the effect of what 'Arry has done and is still doing for many a day, but the aristocratic cyclist has appeared at a most opportune moment, and those who understand cycling best are the loudest in praise of the benefits which the sport may expect to derive from "society cycling."

Whatever society may have in contemplation for 1896, the everyday wheelman, be he novice or veteran, is determined on one thing—he will make the new year a riding year. It is extraordinary how enthusiastic a few warm, dry days in February will make even the most hardened old wheelman.

The writer of these lines learned to ride in 1876. He rode a distance considerably greater than the circumference of the earth before pneumatic tyres were invented, or the modern, low-built, geared machines came into anything like regular use; yet, for all this, he feels the desire for the wheel and for the long rides in the long days come back season after season as keen as ever. What the fascination is it is difficult to describe, but it is there—a powerful, almost soul-stirring desire to start at once, to be off into the country, to the favourite touring-ground perchance, or to a new district, thought of, but yet to be cycled over. It may be mania, it is strong enough with some people, but it is the most pleasant of all the manias at any rate. Probably when the first attack of the season begins to come on it is impossible to gratify the passion in more than a temporary manner. We may get one promising day to set us riding a little and thinking a good deal, and then a dozen bad ones,—days of mud, snow, and fog.

Speaking generally, we may not be able to manage much active riding, certainly no touring (the cream of the pastime) just at present, but for all that it is high time to be thinking about it. What are our plans for the season? Do we intend to tour? It is none too soon to begin looking about. Hundreds of cyclists who are quite new to the pastime have never been a tour. They have never even covered 50 miles in a day, and some have hardly got right into the country at all. All these have much to learn and to enjoy, and we will help them if we can. Then there is the machine. It is high time that important matter was under full consideration. Shall I sell my old one and go in for a brand new, up-to-date, 1896 cycle? asks one. How much must I give for a good, sound, strong, serviceable machine? says a second. What gear is the best queries a third, and so on, not quite *ad infinitum*, but some distance in that direction. Then there are clothes, lamps, and saddles, and dozens of other details to think about. What to take on tour? How far to ride? and so many questions of this sort to consider. Altogether there is much to be said, many suggestions to throw out, and we hope in these columns to give our cycling hobby-riders some useful information.

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(Reg.), 186, Euston Rd., London. N.B.—Shopfitters and showcase makers for all trades. (Over 50 years' reputation.) Mgr., H. Myers.

## Recent Publications.

### FRETWORK AND MARQUETRY.

Mr. L. Upcott Gill, 170, Strand, W.C., has recently added to his long list of useful handbooks *Fretwork and Marquetry* (cloth, 2s. 6d.), by D. Denning. The book, which contains over 150 closely-printed pages, and is illustrated with numerous diagrams, deals exhaustively with Fretcutting and Inlaying, and it is safe to say that the amateur will find it a most useful guide. Special attention has been paid to Marquetry, but we are greatly surprised to find that Overlaying has been practically ignored. In referring to Fretwork Designs, Mr. Denning makes a statement, the accuracy of which we feel compelled to question. "The German Designs," he says, "have earned a well-deserved reputation for general excellence, and for artistic effect are far ahead of either English or American." Now we may let our American friends speak for themselves, but while we readily acknowledge the grace of many Italian and French Patterns, we maintain that those published in recent years by English firms are superior in every way to the German Designs, which, as a rule, have a particular lack of artistic merit. However, this is a small matter, and one which does not lessen the value of Mr. Denning's thoroughly interesting and useful manual.

### BUHL WORK AND MARQUETRY.

We have received the third edition of Mr. W. Bemrose's *Manual of Buhl Work and Marquetry* (6s., Bemrose and Sons). This can hardly be termed a workshop guide, as the book is demy 4to. in size, and is handsomely bound in cloth. The Arts of Buhl Work and Marquetry, which are practised with the ordinary Fretsaw, are treated in a thoroughly practical manner, and the instructions will be found valuable not only by novices, but also by those who have had some experience in the work. Unquestionably, the feature of the book is the series of full-sized plates, containing, in all, ninety useful Designs. The plates are printed in many colours; some of them are singularly effective, and will be highly prized by those who go in for the more advanced branches of Fretwork and Inlaying.

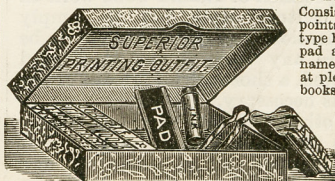
### WOOD CARVING.

We have also before us the Nineteenth Edition of Mr. Bemrose's *Manual of Wood Carving* (Crown 4to, 5s., Bemrose and Sons). This is another handsomely-mounted book, and one which, on account of the well-selected illustrations, will constantly be useful for reference. The two introductory chapters are, perhaps, somewhat long, and the ten or twelve pages which are devoted to the actual instructions may possibly be considered as insufficient; but the apparent object in view is to leave practice and experience to bring skill, and to guide the reader more by the characteristic examples of Carving which are given, than by endless suggestions as to the manipulation of the tools. The full-sized plates are admirably engraved, and lend considerable value to the book.

### MODELLING.

Messrs. Bemrose and Sons have also sent us *The Art of Modelling in Clay and Wax*, by Mr. Thomas C. Simmonds (crown 8vo., 1s.). Written by the headmaster of a provincial Technical Institution, the instructions are based on the School of Art method of training, and seem practical in every way. The exercises begin with the simpler casts, then pass to foliated ornament, rosettes, acanthus forms, masks, medallions, and finally to the well-known Diomed bust. Many valuable suggestions are scattered throughout the handbook, which we can cordially recommend to readers of *Hobbies*.

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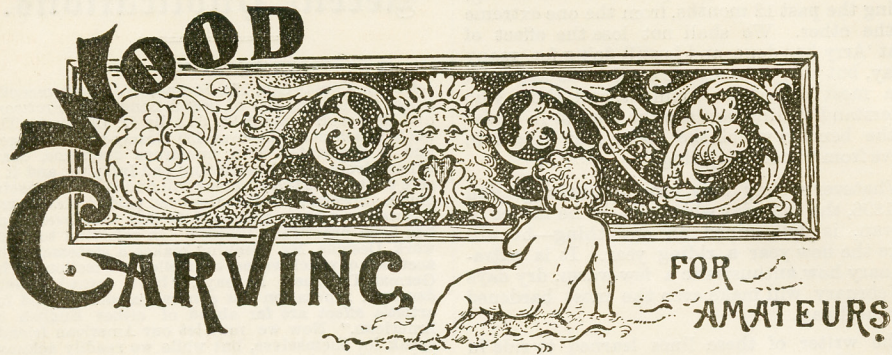
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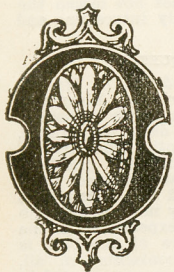
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## CHAP. XI.—ADVANCED WORK.



BVIOUSLY there can be little use in speaking at any length on the advanced stages of Wood Carving. When any worker is able to tackle examples of Italian Renaissance and modern French work, it may be taken for granted that he is also able to dispense with manuals or instruction books on the subject. For such work drawing is not only

desirable, it is necessary; and modelling, if not wholly necessary, is at least highly desirable.

found in pateras, in flowers, and in tendrils. As the Acanthus form is required for all Italian and Modern French Styles, its principles should be carefully studied from such casts, Wood Carvings, and Photographs as may be within the worker's reach. Too much faith should not be placed in school drawing copies. These are useful for shewing the general formation and construction of the leaf, but they are stiff and mechanical, and lack that freedom of spirit which is the peculiar beauty of a genuine example. Our National Museums are full of exquisite specimens, both in plaster and in wood, and any amateur who wishes to attempt a bit of Renaissance work should closely examine every good model which he may find.



FIG. 30.

In addition to this, it is not merely sufficient that the worker should have acquired technical accuracy, and a complete mastery over his Tools, but he must also possess that artistic feeling which is absolutely essential for the production of spirited and forcible Carving.

Fig. 30 is a specimen of Italian wood work in the sixteenth century style, but is simply given as an indication, and not as a study to be utilised. Before any work of this class need even be attempted, a thorough knowledge of the Acanthus leaf is necessary. This ornament, in some form or other, finds its way into nearly every example of conventional design; it is used as a broad centre leaf, as a side leaf, and as a sheath leaf for clothing stems; it is also

On Fig. 30 is a cherub's head. This hardly comes under the scope of *figure carving*. The face must certainly be modelled in a natural manner, but this may be done without a knowledge of anatomy—which, of course, is required for genuine figure work. Heads of cupids may be seen in many styles of Carving, but those of the Italian school will be found the most useful. Special attention should be paid to the hair; on examination it will be found that curls are never arranged indiscriminately, but are carefully grouped and treated in an ornamental fashion. The wing as shown in Fig. 30 is conventional; in most instances of this sort a considerable liberty is permissible, although the general outline according to nature



is retained. When wings are carved, it is necessary to study a natural example as well as a purely ornamental one, as it is quite possible to place conventionality beyond the pale of reason.

The differences between natural and conventional treatments will have to be duly considered by the worker as he proceeds in his Art. Natural treatment does not necessarily imply a slavish reproduction of nature; freedom and individuality must always be allowed, but at the same time nature herself must not be violated. Every one of her laws must be respected and obeyed, although the particular object being treated is not copied with photographic accuracy. What is required is not so much actual imitation, as a faithful rendering of what is one's ideal conception of nature. With conventionality, on the other hand, what must be borne in mind is that the treatment should be *ornamental*: that is, natural forms are made subject to the necessities of ornamental curves and scrolls. Extensive liberties are granted, although it must be apparent that nothing should be done in direct opposition to common sense and sound judgment. The limits and restrictions put on the artist can best be appreciated by studying the recognised masterpieces of conventional design.

A few ornaments which are extensively used in advanced Wood Carving may here be mentioned.

*Shells* are employed as centre ornaments from which scroll work springs, and in many other ways. They are greatly used in Modern French designs, but are also found in Italian and other styles. The beauty of form can only be satisfactorily had from nature, and there can be little difficulty in securing a good example. In Shells there is a never-failing source of interest, and for students of Art they possess a triple advantage—the gracefulness of outline which inspires the designer, the beauty of form which delights the modeller, and the richness of colour which charms the painter. For Wood Carvers the *form* is the prime consideration, and every good specimen should be carefully preserved.

*Vases* are constantly found on Bas-reliefs. They are more useful for furniture Carvers than for amateurs, but their different styles and forms should be understood by all. In Italian work the varying styles should be noticed; in French Art, those of the Louis XIV., XV., and XVI. periods are in constant demand; while the commoner forms chiefly found in our own country are those of Chippendale, Adams, and Sheraton. Each style has its particular distinction, and the different characteristics should not be mixed.

*Ribbon Work and Tendrils* are indispensable for filling up odd spaces. Capital Ribbons—as was mentioned before—may be found on mantelpieces and on other examples of Adams work, while the most beautiful tendrils can undoubtedly be seen in panels of the Italian Renaissance.

Birds, Heads, Skulls, Masks, Feet, Hoofs, Claws, Horns, etc., and a host of other ornaments might be mentioned, but trifling descriptions would be of little avail. A few good examples will convey a clearer lesson than many

pages of writing. No worker should begin to model any item if he has a hazy notion of its formation. If a direct example from nature cannot be secured, casts or Wood Carvings (or, failing them, photographs) should be studied. The discovery will soon be made that there is a vast difference between outline and form, and it is only those who fully understand the natural construction of the ornament which they are about to reproduce who can succeed in turning out a really faithful and artistic piece of work.

(To be continued.)

## Photographic Hints for Amateurs.

### HOW TO MAKE A MOON FOR LANTERN USE.

A moon Slide is easily made, says Mr. C. Goodwin Norton, by blacking a piece of plain glass and tracing a little round hole with a small pair of compasses.

### DON'T BE IN A HURRY.

Never hurry a negative through the fixing bath, but let it remain for a few minutes *after* all whiteness has disappeared. It causes endless trouble later on if not properly fixed.

### BLUE OPALS.

It is possible to so treat the ordinary gelatine-bromide opals as to give them a dark blue colour. They may be toned with gold, and the tint secured by dipping first in a solution of Ferro-cyanide of Potassium, and afterwards in a solution of Iron.

### PHOTOGRAPHS OF COINS, MEDALS, ETC.

Coins, medals, and any small objects in relief, can be best photographed if they are illuminated by the light of a good lamp or gaslight. The Photograph will have more solidity than if done in daylight, and the light may be better concentrated upon the object to be photographed.

### TO BLACKEN GLASS.

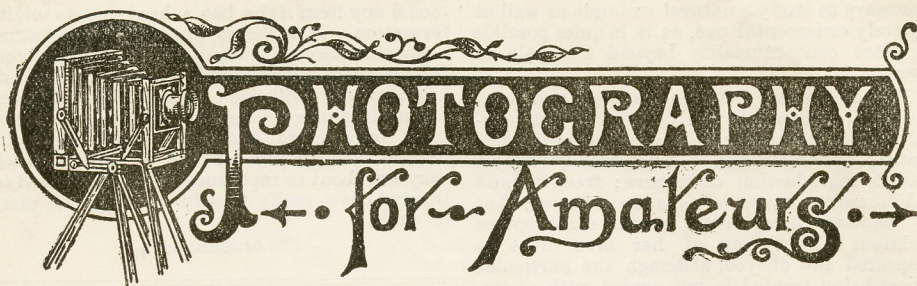
The best way to blacken glass, if it can be quite covered and protected, is to thinly coat it with hot melted wax, and then smoke it in the fumes of burning Camphor; or a gelatine plate which has been developed, but not fixed, will answer the same purpose; either of these will give much finer lines than the preparation of black usually sold.

### A PERMANENT FIXING BATH.

A fixing bath made up in accordance with the following formula may be kept for an indefinite period, and will yield negatives that are pure and brilliant:—

Water	.. ..	22 ozs.
Bi-Sulphite of Soda		5 drams.
Hypo-Sulphite of Soda		2½ ozs.
Chrome Alum	..	1 dram.
Citric Acid	..	7 drams.





## NOTES OF THE WEEK.

**L**AST week we referred at some length to the discovery of Röntgen. Nothing else is being talked about in photographic and scientific circles, and now a name for the resulting images is being canvassed. The *Optician* asks whether it shall be "Shadowgraph," "Shadowgram," "Cathograph," or "Cathogram," and adds:—It should be a *lumen* to denote the sciopic image—as, for instance, an image projected by the shadow method on a lantern screen—by *shadowgraph*. The imprinted picture they say would, of course, be a *shadowgram*.

Mr. A. A. C. Swinton, whose work in connection with Röntgen's Photography and the X rays we have called attention to, was an articulated pupil in the firm of Sir W. G. Armstrong Mitchell and Co., at Elswick, the great gun and armament constructors. When out of his articles he joined a telephone company, and in connection with them he has, we understand, made some very valuable improvements in telephonic apparatus.

Photography has not always been the precise science it is to-day, and the photographic journals of the past were not issued from palatial offices. A writer in an American paper, commenting upon the past history of the *Photographic News*—at the present time an excellently edited and printed magazine—says of it:—The office was in Fumival Street; it was the dirtiest office in the dirtiest building in one of the dirtiest streets in London. I remember calling on the editor. If I remember rightly he sat on a soap box, with an old packing case of somewhat larger dimensions for the editorial desk. But the paper was a good one, and recognised as a leading authority upon Photography.

In a recent competition 2,386 votes were given in favour of the "Thornton-Pickard Instantaneous Shutter" being the best and most reliable. This shutter is made for varying speeds, and with its time exposures of any duration may be given, or a speed of 500th of a second or less secured.

Some readers of *Hobbies* may only possess one lens, a doublet; if so, they can unscrew one of the combinations, and use the other, or both, as single landscape lenses. It is best to screw the front lens into the cell of the back lens, and

so present its concave surface to the view for object to be photographed. This division of the lens provides the photographer with a single lens of about double the focal length of the doublet.

A writer upon photographic portraiture says:—Peculiar directions of lines may be somewhat counteracted. If the eye upon one side of the face appears higher than that upon the other, we should see whether by getting this side or that next the camera we can best counteract the peculiarity. Very many noses are not perpendicular, and this defect can be concealed by turning the head a little one way or the other. Very thin faces and very full faces must be turned a little this way or that, so as to make the best outline of the far cheek. When a sitter has a very receding forehead and a long lower part of the face, by placing them much above the level of the camera this peculiarity will be greatly exaggerated, because the forehead will be much foreshortened, and the lower portion of the face shown at its true length. With such a sitter, therefore, place him rather below the level of the lens. It is very common to see, in a Photograph taken with the head at about three-quarters, the far eye and eyebrows cocking up, and the mouth drooping at the further side. This is a direct violation of what true perspective would give us in a well-formed face. A line drawn in the direction of the eyes and eyebrows should converge to one, giving the direction of the mouth instead of their divergence, from one another. Students in Photography, and especially those taking up portraiture, will find these few words of advice useful.

Messrs. C. W. Faulkner & Co. are now holding an Exhibition of Pictures and Photographs sent in to their Fine Art Competition, to which we called attention in these columns some weeks back. In the photographic section, we understand, some £55 was offered in prizes. The section is dreadfully disappointing. Very few known workers entered their Photographs. The first prize of £20 went to Mr. John H. Gear for a "Sheep Picture." This is the same gentleman who, as an amateur, sold a negative to the proprietors of Pears' Soap for £60.

"Shooting with a camera" sounds rather strange, but such a term is now accepted, and a well-known photographer in America, Mr. John



Clarke, recently gave some advice upon the subject. He said:—The best camera for "shooting" at birds on the wing, and animals in their natural home, is one that combines in the greatest possible degree efficiency, convenience, simplicity, and lightness. My ideal would be a  $7 \times 5$ , square bellows, with reversing back and no loose parts; strong enough to stand rough usage, and light enough to be used as a hand camera under circumstances that made it necessary. For "animal shooting," whether as a stand or hand camera, a finder is a necessity, and the most convenient form is that of a miniature camera that fastens by a clip to the upper part of the camera back. The lens should be of the rectilinear type, and cover the plate well with its largest aperture,  $f/8$ , and as a matter of convenience fitted with "Iris" diaphragms, a quick-setting shutter, with regulative speed, such as the "Thornton-Pickard, which can be used with almost any type of lens.

Mr. Thos. A. Scotton has recently published the following hints upon "Blocking out skies in negatives." He says:—Take a piece of ordinary slate, and upon it grind some Indian ink, at the same time adding a small quantity of orange chrome in powder. This makes the ink perfectly opaque, and prevents the gum in the ink from cracking the varnish on the negative, which it would undoubtedly do otherwise in the course of a few months. Always varnish the negative before commencing operations, and then should any of the ink by chance get on the picture where it is not required, it can easily be removed with a damp cloth. All being ready, proceed to go round the outline with a fine sable brush, afterwards filling in the remaining part of the sky with a larger brush. This is a very concise explanation, and may help many of our readers.

A beautiful sea-green tone may be given to platinotype prints, previously thoroughly fixed in hydrochloric acid, by immersing them in a mercuric solution, followed by chloride of iron. To secure a blue image, immersion in the ordinary ferrous oxalate developer for a few minutes will suffice.

Some of the most photographic portraits that we have seen have been taken out of doors. The following hints may be useful to those who have not attempted portraiture. Of course a fine day is a *sine qua non*. The sitter should be placed so as to face, as nearly as possible, the north, and kept out of the direct sunshine. In order to prevent too strong a top light rig up a blind, or even an umbrella (neither of which need be photographed), at such an angle as to shade the top of the head and one side of the face; the position of the shade will be found, not by moving the sitter, but by altering the position of the shade. So soon as this is satisfactorily done, a glance at the sitter through the lens will show that there are no harsh lights. The absence of direct sunshine will secure the equal lighting of the sitter without shadows. The question of background we have many times commented upon. In portraiture this should be quite plain; failing anything better a blanket will answer the purpose. It should be placed at such a distance as to be practically only a tone and quite unobtrusive.

## PHOTOGRAPHY

### FOR BEGINNERS.

N.B.—If any Photographic Apparatus purchased from us does not give entire satisfaction, and is returned in good condition as received within three days, we will refund the purchase money.

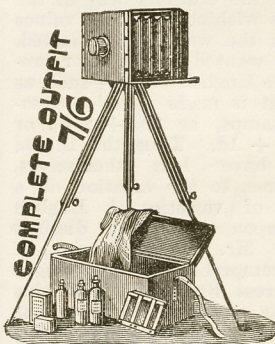
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IT is possible to carry the anti-speculative crusade too far. It may be news to just a few readers of *Hobbies* that envelopes are impressed with embossed postage stamps to the order of private persons by the Inland Revenue Department. Only envelopes embossed with 1d. and 2½d. stamps are placed on sale in the ordinary way at the post offices. Anyone wishing for other values is accommodated in the way I have stated. When an amount is wanted that is not represented by any single English stamp—such as 5½d., for instance—it is made up by a combination of two stamps, as 3d. + 2½d., or 4d. + 1½d., or 4½d. + 1d. Thus the Inland Revenue people have lent themselves, unwittingly, of course, to the creation of a bewildering number of varieties of English envelopes. Close upon a hundred distinct kinds are listed by Mr. Walter Morley, of Tottenham, in his comprehensive "Catalogue of the Stamps of Great Britain." Now, this practice of stamping envelopes to order has called down upon the British Government the wrath of certain small American stamp journals. The British Government is quite unmoved, but that's not the point. The London Philatelic Society, feeling that something ought to be done, directed a letter to the Comptroller of the Inland Revenue, making a number of suggestions by which the abuse of the stamping-to-order privilege might be removed. The reply of Somerset House, now to hand, is a somewhat curt intimation that no change will be made in the routine of the Department. So that envelopes will still be stamped to order at Somerset House. It does not really matter, for so far as the creation of superfluous varieties is concerned, the mischief is already done.

—:o:—

The Scott Catalogue, issued annually by the Scott Stamp Company, of New York City, has just made its 56th appearance. "What?" the reader will say, "is Philately 56 years old?" Not quite. The Scott Catalogue was issued more than once a year at one time, and hence its exaggerated age; but it is an odd coincidence

that postage stamps themselves, as an institution, are exactly 56 years old, the first English adhesives having appeared in 1840. But to return to the Scott Company's publication. The book is in every way a great improvement upon the 1895 edition. More explanatory matter is inserted, making the work far more valuable as a guide for the young collector. The letterpress and illustrations are excellent; there is a good coinage table—in fact, the best I have ever seen, and a new feature given this year for the first time is an exhaustive article on "Hints to Collectors." It might pay many of the less experienced readers of *Hobbies* to send 2s. 6d. to the English agent, Mr. W. T. Wilson, 192, Birchfield Road, Birmingham, for a copy of the 1896 "Scott." The catalogue's only drawback (from a British point of view) is the fact that the values of stamps are given in American currency. But it is easy to reckon 4s. for every dollar, and a halfpenny for every cent., and in this, as in everything else, practice will make one perfect.

—:o:—

Two large collections have just changed hands. Mr. Robert Ehrenbach, of the London Philatelic Society, has parted with his fine accumulation of old Germans, accepting as his "consolation" a soothing £6,000. Mr. Hugh Hughes, of the Inner Temple, has sold his fine collection for £2,200; and thereby hangs an interesting tale. Mr. Hughes got his stamps together some 30 years ago when there were practically no rarities, as we understand the word. Altogether he paid for his stamps a matter of £69. Figure out the difference between this sum and the price at which he has just sold them, and it will be found that Mr. Hughes has drawn interest upon his original investment at the rate of about 100 per cent. per annum. If all collectors were as fortunate, Philately would be better than mining shares at their best.

—:o:—

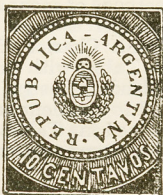
Beware of unused specimens of the early issues of the Argentine Confederation and Argentine Republic. In the "Confederation" issues of 1858 and 1861 the differences between





leave the spaces allotted to these stamps in one's album blank. Better, far, a blank space than a reprint manufactured for the Philatelic market by some stamp dealer more enterprising than scrupulous.

To the first "Republic" issue (1862) the same remarks apply. The market at one time was flooded with reprints of these stamps, and though I do not deny that genuine unused specimens are obtainable, yet I counsel all young collectors to "play safety" by confining their attention to used specimens. The reprints of this 1862 issue are in reality sheer "fakes," the plate of one value being manipulated for the manufacture of the other two. This fraudulent rubbish was put upon the market by a firm of stamp dealers of the highest repute, who in these latter days of Philatelic probity are wont to shrink in virtuous horror at the mention of the word "reprint."



This Argentine matter is mentioned, primarily, for the benefit of "A.G.F." (Doncaster), "F.W.V." (Huddersfield), and "Verulam," but I have no doubt that it will prove of interest to the bulk of my readers. I shall be glad to examine any unused Argentines of the issues referred to, should their owners be in any doubt as to their authenticity.

Although the projected Grecian "Olympic Games" issue is a transparent dodge to make revenue out of stamp collectors, I think there will probably be sufficient interest in the following list of values and designs to justify its publication here:—

- |   |                             |
|---|-----------------------------|
| 1 lep. grey (brown)                     | } Two gladiators struggling |
| 2 " rose                                |                             |
| 5 lep. bistre                           | } The discovery of Myzon.   |
| 10 " silver                             |                             |
| 20 " brick.—An urn with Minerva armed.  |                             |
| 25 " gold.—A car drawn by four horses.  |                             |
| 40 " carm.—An urn with Minerva armed.   |                             |
| 60 " lilac.—A car drawn by four horses. |                             |
| 1 dr. blue.—The Panathenian Stadium.    |                             |
| 2 " ochre.—Hermès of Praxitelus.        |                             |
| 5 " green.—The Victory of Pekony.       |                             |
| 10 " The Acropolis of Athens.           |                             |

It may be added that the values up to and including the 10 lepta will measure 18 millimetres by 22, and that all values from the 20 lepta upwards will be 20 millimetres by 42. The "period of circulation" of these pretty pictures has yet to be decided by the Grecian Finance Minister. The mere fact, by the way, that the Finance Minister has the matter in hand will strike every thinking man as very, very significant.

## NEW ISSUES OF STAMPS.

\* Items for this department will be gratefully received from any Philatelic readers who happen to receive early information of new issues, or of impending changes in the postal arrangements of any country.



COLOMBIA.—I am now able to illustrate the new 5c. stamp for the Province of Santander, Colombian Republic, chronicled in last week's *Hobbies*.

GIBRALTAR.—Two new values have been received—20 centimos, olive, and 2 pesetas, black and carmine. The design is, of course, that of the existing stamps of the current issue.

HOLLAND will shortly give us a 5 gulden stamp. The highest value Dutch stamp at present in existence is the 2½ gulden.

NEGRI SEMBILAN.—The new type of adhesive for the various States comprising the Straits Settlements has now appeared in Negri Sembilan. The colours are violet and carmine. A larger design for higher values I shall endeavour to illustrate next week.



URUGUAY.—The new set is now complete. The printing, I am informed, has been done by Waterlow's. I have before me the 10c. brown, 20c. green, and 25c. red brown, all showing allegorical devices.



ZANZIBAR.—There is just now a marked tendency on the part of the British Government when called upon to supply stamps to any new, or comparatively new, dependency, to surcharge the stamps of India for this purpose. This was done in the case of British East Africa, and now Zanzibar tells the same story. I illustrate the ½ anna surcharged "Zanzibar" in black. My information is that not only adhesives, but envelopes, cards, and wrappers have been dealt with in the same way for use in Zanzibar. (*To be continued.*)

**FOREIGN STAMPS.**—Take your choice—**GRATIS.**  
—Set of 4 Italy (Segnatasse), 1, 2, 5, and 10 lire (cat' at 2/5); or Set of 3 Italy (Segnatasse) 1891, Provisionals (cat' at 2/6). Either ONE of above valuable sets presented **GRATIS** to every purchaser of our "February" Packet, containing 91 different stamps, Seychelles Provisional (rare), Herzegovina (new), Guatemala, Gibraltar, Jamaica, Straits Settlements (scarce, surch.), Canada Law Stamp (large), Hong Kong, Cape 1/- (cat' at 6d.), Congo Free State, Bolivia, Gold Coast, Peru, Grenada (rare), Chili, Sirmoor (elephant), set of 3 Chili Telegraph, &c. Free 1/1. Selections sent on approval, liberal discount. Collectors' or Dealers' Lists Free.—**FISHER, TITLEY & CO.,** Stamp Importers, Bath.

## STAMP COLLECTORS



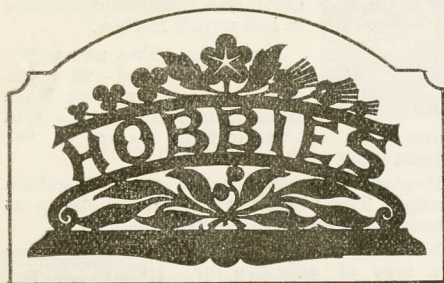
Should send 1d. Stamp to **HARRY HILCKES & Co., Ltd.**, 64, Cheapside, London, E.C., for "Specimen" copy of **Stamp Collectors' Fortnightly**. Contains articles for beginners, as well as for advanced Collectors.

**THE BEST STAMP PAPER GOING!**



## Our Junior Fretwork Competition.

OVER 600 ENTRIES.



### RESULT.

FIRST PRIZE, an Improved Roger Treadle Fret-saw, with Blower, Drill, etc.—JOHN SCARISBRICK, aged 15, Old Mill Lane, Formby, Lancashire.

SIX ADDITIONAL PRIZES of One Gross of the best Fretsaws each:—

1. Samuel Gough, aged 14, Fore Street, Chulmleigh, Devon.
2. Lawrence Hall, aged 14, Queen's Road, Hinckley, Leicestershire.
3. Charles Bolland, aged 15, Gibson's Cottages, Stamford, Lincolnshire.
4. Frans Gustaf Andersson, aged 15, Hunter Street, Shrewsbury.
5. Ernest Cheetham, aged 15, 27, Britannia Road, Darnall, Sheffield.
6. J. Henderson, aged 14, 47, Swan Street, Walker-on-Tyne.

Honourable mention to Walter Brightman (15), Ernest Denyer (15), Richard Care (13), Ernest Gosling (13), F. C. Sparrow (15), Willie Holmes (15), Ernest Payne (15), Herbert Collins (12), George Herbert Vasey (15), N. J. Whitford (15), Bertie A. Hullett (15), Herbert James Cox (15), Francis Arthur Dent (15), Ernest W. Henderson (13), Frederick Brencley (14), Stanley W. Mills (14), Elson George Gibhn (15), and George Curry (15), two examples.

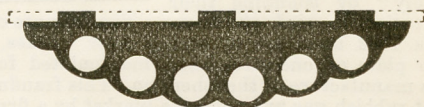
It only requires to be said that over 600 "Hobbies" Tablets were received at our office, and that we have been compelled to award three additional Prizes to show that the Junior Fretwork Competition has been a decided success. The piece of work submitted by J. Scarisbrick was of particular merit and we had little hesitation in placing him first on the list, but with the next six it was practically a tie, and the only way out of the difficulty was to award a Prize to each. We have, however, placed the names in what we consider to be the order of merit.

The specimens sent in for competition may be classed as follows:—

Prize Winners .. ..	7
Honourable Mention .. ..	18
First Class .. ..	243
Second Class .. ..	335

Many Competitors sent in two examples of work, and here it may be pointed out that this was obviously useless where the two pieces had been cut together, as the good points and faults were the same in both, and one would consequently run as good a chance of obtaining a Prize as two. Many pairs, of course, had been cut separately.

The First Prize Tablet was cut in Mahogany, and of the next six one was in Holly, one in Birch, two in Sycamore, and two in White Chestnut. Those which were cut in white had unquestionably the best appearance, but, as it was the merit of the actual *work* on which the judges based their decisions, no consideration was given to the choice of wood or to any fancy methods of mounting the Tablet. In passing, however, a word of praise might be given to Frank Charles Turnell (15), who surmounted his Tablet with the upper part of the "Hobbies" Calendar Design, the whole cleverly arranged and in excellent harmony. H. Bick (12½) transformed his Tablet into a Pipe Rack, and, as the idea seems particularly happy, we give a small



plan of the Rack so that Fretworkers who wish to use the Pattern again may do so to some practical purpose. The example we have looks remarkably well and does the young sender great credit. It is impossible to overlook the work of Francis O. Rookledge (8), and a Tablet sent from Switzerland by John Colthurst (11) deserves mention.

We wish to commend very highly the work of a large number of boys who have apparently attempted Fretwork now for the first or second time, and whose tools were possibly of a cheap and inferior quality. In many a parcel was found the note,—“cut with a *sixpenny* Hand Frame,” or “cut with a *shilling* Hand Saw.” To all such beginners we can only say that, although they could hardly compete with Fretworkers of some experience who probably owned superior outfits, their work was not only highly creditable and promising under the circumstances, but was of genuine excellence, apart from all considerations of youth, experience, and tools. In all such competitions it is the greatest trial to the judges to be compelled to pass over examples of work which are really first-class, simply because a few others are of exceptional merit.

It is only natural that out of 600 Tablets there should be one or two *bad* specimens, and some of the prevailing faults may be mentioned. Firstly, there was a lack of judgment in the selection of wood; this certainly was not allowed to disqualify the Competitor, but in many cases the inferior wood had unmistakably spoiled the work. Several Tablets were cut of ½-inch wood, and thus looked extremely clumsy. Others were made from Ash, or from *grainy* Oak, which gave a coarse appearance to the article.



The most general and most apparent fault was the failure to finish off the Tablets after they had been cut. Many had never even seen a piece of sandpaper, while one Competitor was so eager to send in his specimen that he forgot to remove the Design from the wood. Every Fretwork beginner should be strongly urged to use sandpaper freely. Nothing looks worse than ragged edges, and these can so easily be removed that the neglect is almost inexcusable. Fretwork articles, when cut, should be rubbed with sandpaper, or rubbed *on* sandpaper, till every ragged shred is removed. Any stray ones which remain can easily be picked out with a small file.

In several examples traces of drilling were seen. Some had placed the drill point too near the corner, with the result that the hole was seen on the finished work. Others had bored with too great force and consequently split the under side of the wood. The remedy for the first fault is self-apparent, but with the latter it may be mentioned to beginners that during the operation of drilling a waste piece of wood should be placed underneath, so that when the drill or bradawl penetrates the Fretwood it will not start forward and split the under side.

In a number of cases the corners were not taken with sufficient sharpness, but this is a matter for practice, and skill will be gained after a few more trials.

These remarks are made as it is only by overcoming errors that perfection can be reached. Almost every piece of work sent in had its good point, but at the same time there were several very apparent faults such as we have alluded to, and if Competitors make a note of these we are confident that their work will quickly improve.

We confess to a slight feeling of disappointment at noticing that the great majority of Tablets were sent in by *boys*. Where are the *girls*? Only one or two entered for competition, and surely the Fretwork Hobby is one for all! We would urge our young lady readers to take up this question, as it is obviously unfair that their brothers should monopolise what is one of the most interesting and pleasant indoor pastimes.

Special Offer of

## FRENCH FRET DESIGNS.

For 1/-. Post Free, we will send a parcel of 12 Splendid French Designs, beautifully printed, containing Pipe Racks, Photo Frames, Cigar Stands, Watch Stands, Easels, Brackets, Flower Stands, &c., &c. We guarantee 6 of the above to be fully worth the money.

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STAR SAWS, 1/6; LIGHTNING SAWS 1/3; SWISS SAWS, 10d..  
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# FRETWORK AND CARVING.

THREE GOLD MEDALS, TASMANIA.

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THREE PRIZE MEDALS, AMSTERDAM.

No other Firm in the United Kingdom has obtained an award for Fretwork Materials or Designs at any International Exhibition.



## 1896 CATALOGUE

NEW EDITION.

The New Edition of our Catalogue, just published, is a fully illustrated book of 64 pages, containing particulars and prices of all materials required for Fretwork, Wood Carving, Bent Iron Work, etc. It also contains full instructions for practising these Hobbies.

PRICE SIXPENCE.

With each copy of this New Catalogue will be

## GIVEN AWAY FREE

a Design for a Fretwork Model of the Clock Tower of the Houses of Parliament, commonly known as "Big Ben," the published price of which is one shilling.

Send at once SIXPENCE for Catalogue and Presentation Design.

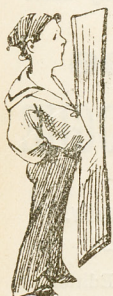
J. H. SKINNER & Co.,

H Dept., DEREHAM, Norfolk.





## CHEMICAL AND OTHER EXPERIMENTS ILLUSTRATED WITH THE LANTERN.



N order to perform the experiments which we shall presently describe, unless the Lantern is of quite modern design, we shall require to make a temporary arrangement to carry the front, lens, and tube, and leave a free space between the outer side of the condenser and the inner side of the lens tube.

This can best be done by making a wooden stage to carry the tube, taking care that the lens tube is exactly opposite the outer cell of the condenser. It will be possible then for the glass tank, or such objects as it may be intended to project upon the screen, to be placed upon a table, or stand, at such a height as will permit of the light passing through the condenser to fall upon it, and so be projected through the lens on to the screen.

A very little ingenuity will be sufficient to enable anyone who can do a little carpentry to make a glass tank. The tank should not be more than an inch wide, and the area exposed to the condenser may well be the same as an ordinary Lantern Slide,— $3\frac{1}{4} \times 3\frac{1}{4}$  inches. It must of course be watertight, and is best made of wood.

One of the most interesting uses that the tank can be put to is the study of pond life. The movements of the water beetle, tadpole, newt, "tiddlers," and the numerous living morsels that inhabit ponds, may be watched. Water weeds can be examined, and the magnification by the Lantern lens will produce effects which are simply marvellous.

Fill the tank with clean water and then take on the point of a pencil one drop of milk and allow it to touch the water; it will form a white ring and fall gradually downward—on the screen this will grow upward (the optical system reversing the actual experiment), and a number of circles will be seen slowly rising and clouding the waters, illustrating most successfully the formation of smoke rings.

The development of the photographic image is another very favourite experiment, and one

which describes the wonders of Photography better than any written or spoken words. To do this see that your tank is perfectly clean; then secure a *chloride* plate, which is much slower than the ordinary gelatine dry plate, and as a consequence less sensitive to light. Provide yourself with a good, plucky negative, with two or three prominent objects in the foreground, such as cattle or shipping. Place this in a printing frame, and on it lay a chloride plate, film to film. The gaslight will not affect it, and in order to bring out the latent image burn about an inch of magnesium wire and hold the printing frame about a foot from it. This should give a fully-exposed plate. The tank being ready, place over the condenser, on the outer side, a piece of ruby or orange glass, or medium, to protect the plate from the light rays from the Lantern, and fill the tank with Ferrais-oxalate developer (this can be had ready made up from any photographic dealer), and place the plate in the developer upside down, as you would with an ordinary Lantern Slide. Gradually the image will appear on the sheet, and the picture will grow, much to the astonishment of the audience. When this is done, take out the tank, rinse the plate in water, clean the tank, and fill with the fixing solution—Hypo-sulphite of Soda. When using this for such a purpose see that it has been freshly made and poured through a filter paper beforehand. Place the plate once more into the tank, remove the red glass, when the fixing will gradually be accomplished and the picture will show up brilliantly on the screen.

This experiment affords an excellent opportunity for a few practical words upon the wonders of Photography. Anyone who has once seen a photographic plate developed in this way will hold the science in great respect afterwards, whatever may have been the previous opinion of its value.

Another experiment with the tank which gives a good effect upon the screen is to fill the tank to within a very little of the top with methylated spirits of wine. Take a piece of wood, a glass rod, or a paint-brush and dip it into a solution of aniline dye. A drop will form at the point of the brush; this should be allowed just to touch



the inner side of the tank. So soon as the drop reaches the methylated spirit it will descend and break out into numerous branch-like arms. These beautiful branches will appear on the screen to grow from the bottom, and will rise rapidly. The effect can be varied by dropping in just one drop of different coloured dyes. The effect might be well called Lantern fireworks.

There are many similar experiments which can be made, but in this chapter we can only call attention to one more, viz.: the decomposition of water. For this purpose it will be necessary to have a small electric battery; a single bi-chromate cell of about one pint will answer the purpose. This may be placed under the table or in the Lantern box. It should be freshly charged, and will give sufficient energy for our purpose. The action can, if required, be instantly stopped by lifting the zinc plate out of the solution. Wherever the battery is placed provision should be made to have the wires from the poles long enough to reach the Lantern stage. The tank should be oblong and furnished with two binding screws on the outer sides to connect up the wires from the battery. The tank is to be filled with dilute sulphuric acid (acid 1 part, water 8 parts). When contact is made with the battery, the two wires which should reach the bottom of the tank—they being insulated with gutta-percha except for about a quarter of an inch from the ends—will rapidly give off bubbles of gas, one being hydrogen and the other oxygen.

This experiment may be elaborated by crowning the two terminal wires with small inverted test tubes, filled with liquid that has been acidified. In that case the bubbles of gas displace the water contained in the tubes, and the hydrogen tube will be at once recognised from the fact of its being emptied of water at double the rate of the second or oxygen tube. This experiment proves very conclusively the composition of water, which, as most of us know, consists of two volumes of hydrogen and one of oxygen.

To show the generation of hydrogen gas the battery may be dispensed with. If the operator drops into the acid water in the tank a few pieces of granulated zinc, bubbles of hydrogen

will rapidly be given off; their downward descent, which on the screen will have an upward ascent, has a very peculiar effect.

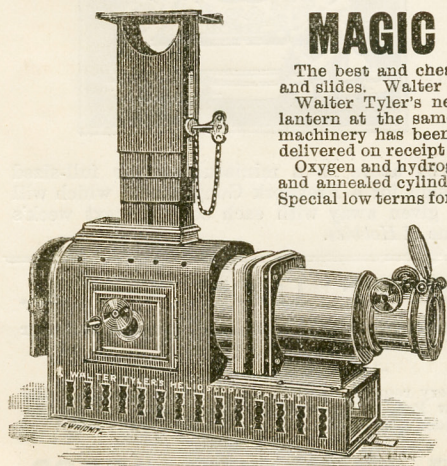
In order to show the generation of carbonic acid gas, the water in the tank must be acidulated with hydrochloric acid, and into it a few pieces of marble are dropped in instead of zinc. Another experiment is to fill the tank with lime water, which will remain perfectly clear until, with the aid of a small glass tube, the operator blows into it; bubbles of air will rise from the water, which will become cloudy, proving that carbonic acid from the lungs has formed carbonate of lime—common chalk—in the water.

In our next chapter we shall give a few more examples of what may be done by way of experiments with the Lantern. The chemical actions that take place all around us, and which are so difficult to explain by the ordinary teaching method, become not a dry study but a fascinating pastime. We hope that those of our readers who find themselves in any difficulty will not hesitate to ask questions, and we need hardly say that every attention shall be paid to their requirements.

(To be continued.)

#### ANOTHER ARITHMETICAL PARADOX.

Some days ago the *Birmingham Daily Mail* submitted the following arithmetical paradox to its readers:—Two men enter, say the Corporation's, service at the same time. One is paid £100 annually, with a yearly increase of £20; the other is paid £50 half-yearly, with an increase of £5 every six months. Which is the better off at the end of two years? Well, add up the respective amounts. At the end of the first six months B receives £50, and at the end of the first year £55. At the end of the first year A receives £100. On that year's work B gains £5. At the end of the third half-year B receives £60, and at the end of the second whole year £65. He gets £125 for the year, and A gets £120. So, ad infinitum, the man who gets a £5 rise in his wages every six months earns yearly a £5 note more than his friend who receives the more imposing increase of £20 a year.



## MAGIC LANTERNS & SLIDES.

The best and cheapest house for the purchase (hire or exchange) of lanterns and slides. Walter Tyler, 48, Waterloo Road, London.

Walter Tyler's new pattern helioscopic lantern is far superior to any other lantern at the same reasonable price. The demand has been so great that new machinery has been made for their production, and helioscopes can now be delivered on receipt of order. Walter Tyler, 48, Waterloo Road, London.

Oxygen and hydrogen of the very best quality, compressed, in thoroughly tested and annealed cylinders, at a much cheaper rate than any other firm can supply. Special low terms for large consumers. Walter Tyler, 94, Waterloo Road, London.

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Hire department is perfect. Best quality slides lent on hire cheaper than any other house. Walter Tyler, 48, Waterloo Road, London.

Walter Tyler's new catalogue, upwards of 500 pages, fully illustrated, now ready, post free, 12 stamps; smaller catalogue, 6 stamps; and second-hand lists, post free. Walter Tyler, 48, Waterloo Road, London.

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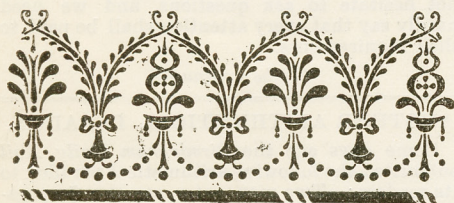
48 to 50, and 94, WATERLOO ROAD,  
LONDON S.E.



## Our Weekly Presentation Design.

No. 19. TWO STENCIL DADO BANDS.

**W**E do not know yet whether many readers of *Hobbies* go in largely for Stencil cutting, but even those who have never tried it before may be able to make use of the two Small Patterns which we give away with this number



It must be understood that it is quite impossible here to give full instructions on the designing and cutting out of Stencils. This in itself is an important Hobby, and must duly be treated in a regular series of articles. Any hints and suggestions which are given now can only apply to the twin Designs shewn above.

Stencilled Dado Borders are in constant demand. Nowadays, the walls of many rooms are simply covered with a self-coloured cartridge paper; occasionally some diaper-pattern paper is chosen for a Dado, but quite as often the Dado is merely indicated by a series of horizontal lines which are placed about three feet from the floor. Here, then, comes an opportunity for using one of these Stencil Patterns.

There are several methods for preparing Stencil plates, but only one or two need be mentioned. The simplest is to procure a piece of stiff cartridge paper, or a piece of Whatman's *hot pressed* drawing paper, and transfer or paste the Pattern to it. If the Design is pasted down, as in Fretwork, great care must be taken not to commence cutting until the sheet is perfectly dry. A clean, sharp cut is impossible to secure if the paper is at all moist.

The cutting must be done with a very sharp pointed pen-knife, and it is always well to have an oil-stone lying near so that the blade may never be allowed to get dull. The paper should be laid on a sheet of glass, as the grain of even the hardest board of wood will tend to draw the knife from the Pattern line. A glazed tile would also do, but the glass is preferable.

When the Stencil is entirely cut out, it must be "fixed." To do this it may receive a couple of coats of size (glue and water), or it may be steeped in linseed oil, and then laid aside to dry.

Perhaps the best method is to varnish it with "Knotting." "Knotting" is so named as it is used by painters and decorators for filling up the knots, etc., in wood, and may be had at any oil or colour store.

Instead of using ordinary cartridge paper, oiled foolscap might be taken. This may be purchased from any large stationer; it is of an oily yellow tint, and will be known at once when we mention that it is the paper which is found inside copying-press books for a backing to the tissue paper when the latter is being damped.

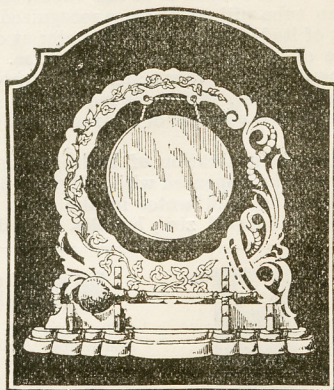
If a thoroughly serviceable and durable Stencil is wanted, the Fretworker's aid must be sought. Several metals might be used, but the most useful is sheet copper. The sheet should be as thin as possible, so long as it is not merely Copper foil, and must be cut between two pieces of wood,—say  $\frac{1}{8}$  inch thick. Nail all three firmly together, and transfer the Pattern to the upper bit of wood. This done, proceed to cut as in ordinary Fretwork, but taking rather more than ordinary care.

Other methods, such as eating the Pattern out with acid, need not be described here.

Both the Designs we give are comparatively simple to cut out; they are effective in arrangement, and will look well when placed as a Dado Band to some small room.

[Additional copies of this Design may be had, price 3d. each, from the Publisher of *Hobbies*, Bouverie House, Salisbury Square, London, E.C.]

No. 20. GONG STAND.



The above is a miniature of the full-sized Design for a Fretwork Gong Stand, which will be given away with each copy of next week's issue of *Hobbies*.

## BENT IRON WORK.

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# PRIZE Competitions

## Junior Fretwork Competition.

The Prize List and Notes on the Competition will be found on page 442.

## Suggestions Competition.

The result of this Competition will be made known in next week's issue of *Hobbies*. We have received many hundreds of lists.

## Photography.

In announcing the result of the January Photographic Competition we accidentally omitted to give honourable mention to Miss Ethel Cooper for "The Clunie, Braemar," and to Mr. W. O. Robertson for "Scene in the New Forest under Snow."

Every month we give a Prize of TEN SHILLINGS for the best PHOTOGRAPH and FIVE SHILLINGS for the second best. Subject for this month—Groups, Portraits, or Animals. Photographs cannot be returned, and we reserve the right to reproduce any of them in *Hobbies* if thought desirable. Photographs for this Competition must be sent to our office not later than February 29th, marked "Photograph."

## Lantern Slides.

A First Prize of TEN SHILLINGS, and a Second Prize of FIVE SHILLINGS will be given for the best Sets of THREE PHOTOGRAPHIC LANTERN SLIDES. Subject for February:—One Landscape, one Seascape, and one Architectural Slide.

Slides will be returned if fully stamped and addressed labels are sent.

Mark "Slides," and send to our Office not later than February 29th.

## Bent Iron Work.

For the best BENT IRON WORK GRILLS, made from Presentation Design No. 14, we offer one Prize of a GUINEA, and one Prize of HALF-A-GUINEA.

All matters relating to the actual work, i.e., width of metal, method of fixing, etc., are left entirely to Competitors, and the awards will be given to those examples which shew the best general work.

Every Competitor should write his or her name clearly on a label which must be attached to the Grill itself.

All Grills sent in for Competition will be returned if desired, and for this purpose fully stamped and addressed labels must be enclosed. In no case can articles be returned unless sufficient stamps are sent.

Articles should be marked "Grill," and must be received at our Office not later than March 31st.

## Fretwork.

For the best FRETWORK MODEL of a VICTORIA, made from the Design presented with *Hobbies* No. 10, we offer Two Prizes:—

First Prize—An "IMPERIAL" TREADLE FRETSAW, with Superior Tilting Table for Inlay Work, Vertical Drilling Attachment, and all Modern Improvements.

Second Prize—A Finely Finished Treadle Fret-saw, with Nickel-plated Tilting Table, Emery Wheel, etc.

The choice of wood, method of cutting, and all matters relating to the actual work are left entirely to the Competitor. We would strongly urge, however, that all Articles should be left plain, and that no polish, varnish, stain, or paint of any kind be used.

Every Competitor should write his or her name clearly on a label which must be attached to the Victoria itself.

Articles sent in for Competition will be returned, and in every case it must be stated clearly whether they are to be sent back by post or rail. If by post, sufficient stamps must be enclosed, and these should be affixed to the addressed label. If returnable by rail, the name of the nearest Railway Station must be clearly given.

As the work of unpacking and repacking these Fretwork Articles entails a great amount of labour, we must ask Competitors to adhere to our rules and suggestions as closely as possible.

All Articles sent in for Competition should be marked "Victoria," and must be received at our office not later than March 31st.

## Wood Carving.

For the best CARVED BLOTTING BOOK COVERS, made from Presentation Design No. 15, we offer Two Prizes:—

First Prize—ONE GUINEA.

Second Prize—SET OF TWELVE SUPERIOR CARVING TOOLS.

The choice of wood and method of carving and finishing are left to Competitors.

Every Competitor must write his or her name clearly on a label which should be pasted to the back of the article.

Articles sent in for Competition will be returned if desired, and for this purpose fully stamped and addressed labels must be enclosed. Blotters cannot be returned unless sufficient stamps are sent.

Articles should be marked "Blotter," and must be received at our office not later than April 30th.

## Notice to Competitors.

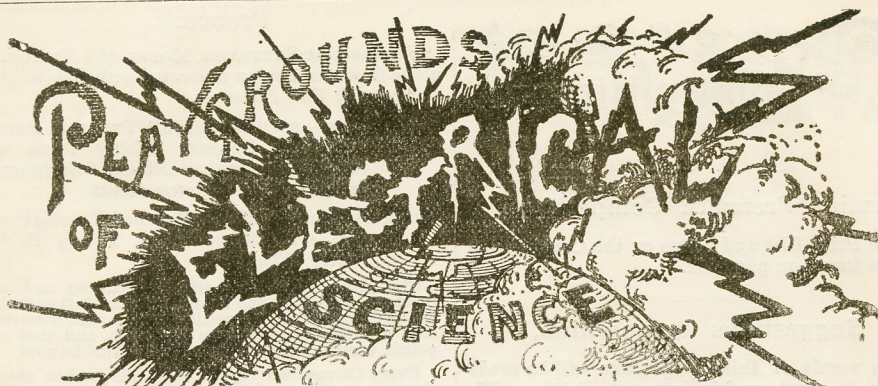
All Articles, Sketches, etc., for Competition should be addressed to the Editor of *Hobbies*, Bouverie House, Salisbury Square, London, E.C. The name and full address of Competitor must in every case be sent.

NOTE:—No correspondence can be entered into with Competitors, and all awards made will be final.

## NOTICE TO CONTRIBUTORS.

The Editor of "*Hobbies*" is always ready to receive Suggestions for Articles for insertion in the paper. Any manuscript sent for his consideration must however be accompanied by a fully addressed and stamped envelope. Unsuitable contributions will be returned without avoidable delay, but it must be distinctly understood that the Editor will not hold himself responsible for the loss of any manuscript.





## HOW TO MAKE AN ELECTRIC BELL SET.

### CHAP. III.

#### THE PUSH.



**PUSH** is a kind of switch; it is used to complete the circuit, and consequently causes the Bell to ring. There are many kinds of Pushes used for Bell work, but anything which serves to complete the circuit will answer the purpose; even pressing the ends of the wires together will make the Bell ring. First of all we will take the ordinary kind of switch, or Push, as sold at

Electrical stores; this and the attendant parts are shown in Fig. 7. A little wood turning must first be done. Take a piece of hard wood and turn it (or have it turned) to the shape shown in Fig. 7, A-B. It will be seen that it is in two parts—a base and a cover. While in the lathe it would be easy to French polish it. A  $\frac{3}{8}$ -inch hole should be bored in the cover to take a button. Now take a piece of spring brass about  $\frac{1}{32}$ -inch thick and cut from it two small swan-necked springs as in Fig. 7, C. These must be fastened in the base by two small brass screws (as shown in Fig. 7), and the top one must be bent outwards so that it clears the other by at least an eighth of an inch. A small piece of wood, bone, ivory or other material likely to form a contrast to the body of the Push, must be turned to the shape shown in Fig. 7, D. This is for the button, and should fit easily in the central hole in the cover. It is not necessary to fasten the button to the springs, as the pressure of these is sufficient to keep it in place when the cover is on. Two small holes must be drilled in the base in the position shown by the small black dots X to enable the conducting wires to be connected. The button may now be



FIG. 7.

dropped into the hole in the cover, and the cover placed on temporarily. If the button is touched, it will be seen or rather felt to press the top spring against the bottom one and make contact. This, however, will be better understood when the Bell is fitted up. We should not forget those who have not access to a lathe, but they must be prepared to sacrifice appearances.

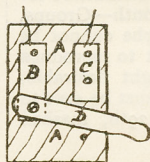


FIG. 8.

Fig. 8 shows a simple one-way-switch, made of a small block of wood and some stray pieces of spring brass. To make it, cut a piece of wood about 2 inches square and fit the pieces of brass to it by means of screws. The action of this is as follows:—the positive and negative wires are connected to the plates B and C; upon moving the cross piece D until it rests on C, the circuit is completed and the current flows; upon turning it back again the circuit is broken and the current stops.

There is another little Push, or rather key, as it is technically termed. This is shown in Fig. 9, and the construction is too simple to require explanation.

These two little switches work quite as well as the best Pushes, but are only suitable for indoor positions. Should the reader not care to make a Push, he may easily purchase one at any Electrical store for about a shilling.

#### CONNECTING UP.

In fitting up an Electric Bell system, the great point to be remembered is that the Bell battery

and switch, or Push, must all be connected in series. The system may be so carried out that one Bell can be rung from any room where there is a switch; but at the same time it must be borne in mind that, no matter how many Pushes are used, the connections must be made so that the circuit is com-

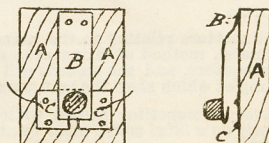


FIG. 9.



pleted by pressing any one. In large installations the rule is just the same.

Fig. 10 shows a simple Bell system; the black lines show the main line, and the dotted lines show Pushes and lines in rooms, etc. We will suppose that the reader wishes to use the Electric Bell instead of the street door crank bell. The first thing is to decide upon the position of the bell; this should be hung up in some convenient place where it can be heard. Take the battery, of which there should be two cells, No. 2 size, and fit it up on a shelf not too far from the Bell. Now measure up the total length of wire required. This should be of No. 20 or No. 22 double cotton-covered copper wire, and may be procured from most ironmongers in any colour to match the surroundings; the price is about 9d. per dozen yards.

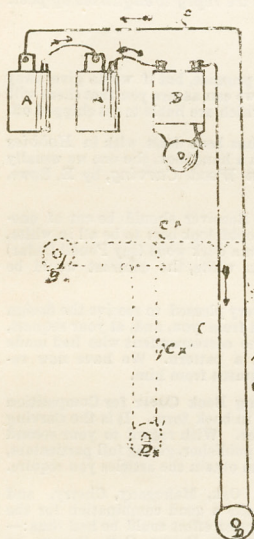


FIG. 10.

connect one to a Bell terminal, no matter which, and the other to the carbon element of one of the cells. Then join the wire from the zinc element of the same cell to the carbon of the next one, the zinc of which must be connected to the remaining Bell terminal. This is plainly shown in Fig. 10.

When running a line through a wall or partition, it is best to cover the wire with india-rubber tape; this is not always done, but for many reasons it is better. Wire staples may be used for holding the line when running it along passages; care must be taken that the points do not penetrate or otherwise injure the insulation.

Readers need not be deterred from making this Electric Bell Set on the ground of expense, for if the reader is economical, the total cost need not exceed three or four shillings at the outside. If the parts are neatly and carefully made, few will know the set from one costing a guinea.

Should the reader choose, he may use dry cells; but he will find it better and cheaper in the end to use the old and well-tried Leclanché battery.

A hole should be bored in the lintel or other part where it is intended to fix the Push. Take both ends of the wire, which should have been previously cut into the necessary lengths, and push them through the hole in the lintel then bore the ends to about half an inch, and scrape the ends bright. They may then be connected to the springs in the Push, one to each. The base of the Push may be fastened to the lintel by a long thin screw. Fasten the cover on by means of glue. Now run the wire along and

#### SUMMARY OF ILLUSTRATIONS.

Chapter I.—Fig. 1 A, base; B, magna core; C, wound bobbins; D, wooden saddle; E, armature; F, hammer shaft; G, hammer head; H, gong; I, armature spring; J, wooden block; K, wooden block; L, contact screw; M, copper spring; N, binding screws; O, suspender. Dotted lines show connecting wires.

Fig. 2.—A B, bobbin.

Fig. 3.—Diagram showing winding; A, core; B, wire.

Fig. 4.—A B, saddle.

Fig. 5.—A, armature; B, spring; C, hammer shaft; D, hammer head; E, platinum.

Chapter II.—Fig. 6, battery; A, outer cell; B, porous cell; C, carbon plate; D, leaden top; E, terminal; F, carbon mixture; G, pitch; H, zinc rod; I, sal-ammoniac fluid.

Chapter III.—Fig. 7, push; A, base; B, cover; C, contact springs; D, button.

Fig. 8.—A, Base; B C D, contact pieces.

Fig. 9.—A, Base; B C, contact pieces.

Fig. 10.—A, Battery; B, bell; C, wires; D, pushes.

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\*. All communications to be answered in these columns should be marked "Correspondence," and must be addressed to the Editor of *Hobbies*, Bouverie House, Salisbury Square, London, E.C. In no case can we reply to enquiries by post.

#### ELECTRICITY.

W. DALING.—Electricity is said to assist the growth of flowers, but the process is too lengthy to explain in this column.

A. E. R.—You will probably obtain an ebonite accumulator cell from Gordon, of 98, Charing Cross Rd., price about 2/6.

G. DALING.—You might obtain a small gas engine from Bateman of High Holborn. An engine  $\frac{1}{2}$  h.p. will light five 5 c.p. lamps.

L. A. C.—You can use a small 2-volt lamp connected to your bichromate battery, but it will be a very small light indeed, not more than one-third candle power.

A. W. BAINES.—To enter the Electrical profession you should get apprenticed to an Electrical Engineer. You should obtain Whittaker's *Electrical Engineering as a Profession*, price 4/6; this will tell you all that you want to know.

H. SMITH.—The accumulator described in No. 1 will give a pressure of 4 volts at 3 ampere hours, and should be charged with 6 volts at 8 amperes. No, you cannot alter the voltage, but you can discharge either at 3 amperes for one hour or *vice versa*.

#### FRETWORK, CARVING, &c.

J. D.—The Victoria Competition is open to all.

A. E. B.—Yes, the overlaid elbows of the Victoria are laid on flat.

CHEVIOT.—The "Imperial" Fretsaw would suit you. We can confidently recommend it.

W. T. W.—The "Shamrock" Fretsaw is a heavy and elaborate machine costing about £5.

F. C. G.—If you care to send your Designs to us we will be pleased to tell you what to do with them.

F. L., POSTMAN, AND SUGAR-LIPS.—We can only say that we have noted your suggestions for Designs.

H. E. K.—If you can afford it buy *Home Carpentry for Handy Men*, published at 7s. 6d. by Ward, Lock & Bowden.

H. A. P.—We have noted your suggestion and will try to give instructions as to the making of a case to hold carving tools.

DUDLEY.—Messrs. Skinner & Co., of Dereham, supply a very good prepared paste for sticking patterns on wood. The price, we think, is 9d. per pot.

F. C. E.—The overlaid elbows of the Victoria should be one-eighth or three-sixteenths inch thick; in fact, the same thickness as the rest of the article.

OKONIAN.—The method of copying Fretwork Patterns with a glass frame shall be described in a short article later on. We could not give full particulars here.

J. LAMB.—The series of Carving Articles at present appearing is on *Relief Carving*. Chip Carving is a somewhat different subject and will be treated separately.

CLOCK CASE.—We cannot promise, but if we do give away a Design for a clock-case we can assure you that there will be no projecting pieces which are liable to get chipped off.

WALTER.—Wood Carving has been dealt with in *Hobbies* since No. 8. If you wish a handbook, the one we usually recommend is *Hints on Wood Carving*, by E. Rowe. (1s., Batsford.)

F. CROSSLEY.—The Card Receiver should be cut of one-eighth inch wood. It would look best to be all in white, but if the body were cut in a dark wood (say Pencil Cedar) and the corner griffins in white, the contrast would be good.

L. G. STAGG.—We were very pleased to receive the design for a Horseshoe Inkstand from you, and, at your request, forwarded it at once to the correspondent who had made inquiries regarding such a pattern. We have now received a kind acknowledgment from him.

J. W. BERRY.—The Blotting Book Cover for Competition should not be made up in book form. It is the Carving alone which we wish to see. With regard to your second query, if you write to our publisher, giving full particulars, he will probably be able to obtain the articles you require.

GEO. T. HEARD.—Brown Oak, Mahogany, Cherry, and Sycamore would not make a good combination for the *Hobbies* Calendar. A better effect could be had thus:—Rosewood, Pencil Cedar or Brown Oak, Orange or Satinwood, and Sycamore or White Chestnut. Oak and Mahogany seldom look well together, and Cherry is too near the latter in colour to form an agreeable contrast.

NEMO.—As numerous correspondents ask for a simple means of straightening warped wood we repeat an answer given in a previous number:—Damp the concave side very slightly with warm water, or hold it over the steam from a boiling kettle; then hold the convex side before a fire till the wood is straight, lay it on a table or on the floor and place a heavy weight over it. The wood will then dry flat.

T. E. J. M.—The size of a glass case for your Tower Bridge Model will require to be about 5 feet long by 1 foot wide by 2 feet high. The sides, end, and top should be glass, and you will require a solid base and strong framework. As you can understand, it is impossible to give instructions here, but the case could be made at a comparatively small cost. The framework should be ebonized, and one of the sides might be made to fold down, so that the Model could be taken out when necessary.

#### METAL WORK.

E. PARKE SMITH.—Yes, we shall have some more Bent Iron Work Designs, and also occasional articles on the subject.

#### PHOTOGRAPHY AND LANTERNS.

J. A. H.—(1) Quarter-plate. (2) Lancaster, Skinner, or Underwood. (3) Elementary Photography by John A. Hodges. (4) Depends upon yourself. (5) You should master the rudiments of Photography in a month. (6) You could get a set from £1 1s., but will do very well for an expenditure of £2 2s.



**W. A. HOSKINGS.**—If you are only "going in" for Photography and Electricity we should advise you not to attempt Professor Röntgen's experiments. A description of these experiments was given in last week's *Hobbies*. If in London and you called at Newton's, 1, Fleet Street, they would show you a Crooke's tube.

**J. B. HOLLINS.**—The popularity of a Lantern Show depends upon what you are prepared to show your audience. If in connection with church or chapel, illustrated travels, such sets as Mother's Last Words, Her Benny, Little Nell, and one or two humorous stories with music generally go down. It is quite impossible for us to say what you should charge. Competent men are paid from 10s. 6d. to £10 10s. for Lantern Lectures. Read the articles in *Hobbies* on "Lantern Lectures in a Village."

## PIGEONS.

**C. H. G.**—Place at once in a warm dry pen. Give each night and morning one of Vale's Roup Pills, sold in boxes of 42 for 7d., at Tower House, South Norwood; also every other morning give a pinch of Epsom Salts in the mouth. Feed with a little hempseed mixed with ordinary corn. Birds are evidently suffering from a cold, or want of lime or salt.

## STAMPS.

**G. H. (Westhoughton)**—The French stamp is very common. From your description the other must be a German.

**G. H. C.'s** stamp is merely that printed upon the current issue of British post cards for foreign postage, the only British stamp, by the way, that bears a faithful up-to-date likeness of Her Majesty.

**J. S. (Guildford)**—The description of your No. 1 stamp is too vague, nor can we determine with any certainty which issue of Mauritius No. 2 refers to. No. 3, France 15c. blue, is of course a very common stamp, perhaps the very commonest of all foreign stamps. There is nothing very remarkable about its being pen-cancelled, and "J. S." may rest quite easy that no forger, however enterprising, would turn his attention to a current French stamp.

**J. D. (Glasgow)**—The stamp inscribed "By post og Paake Expedition" is one of the numerous Scandinavian locals. Stamp collectors do not bother to collect these things. They are not Government issues, but labels printed and used by private trading companies. Your Transvaal 2½d., surcharged "1d." in green, may become rare, but at present we cannot fix its value definitely, because nothing is known yet as to the number issued and so on. The British Central African stamps are not likely to become scarce.

**R. K. (Liverpool)**—The minute varieties of Queensland, such as the long "p," the joined "LA," and the "one penny" without full stop are due simply to defective transfers in the lithographic process, and opinions are divided as to whether they should rank as distinct varieties. At any rate these so-called "errors" are so common that double the value of the ordinary specimens should be an ample valuation. Your remarks re the Finland stamp we fail to understand. You say yours is a "20 yellow instead of a 20 orange," but the right colour of the 20 pennia is yellow and not orange.

## MISCELLANEOUS.

**PERCY S. WILLIS.**—Chemistry will certainly be taken up bye-and-bye.

**JUNIOR READER.**—We promise to consider your suggestion with regard to Coupons.

**W. P. S.**—We would gladly help you, but the subjects you mention are rather more than hobbies.

**G. F. G.**—We have no article in preparation on "How to Make a Dulcimer," but, as usual, we have made a note of your suggestion.

**E. O. SPENCER.**—(1) You have misread the "Arithmetical Paradox" paragraph. It says that the salary of B goes up £80 per annum after the first year. The first year (as you say) B receives £180; the next year his quarterly payments will be £45, £50, £55, £60, = £210, or an increase of £80. The following year he will get £65, £70, £75, £80, = £290, or another increase of £80. (2) *Coin Collecting* is coming; we have the articles ready.

\*. As we are obliged to go to press nearly a fortnight before the date of publication, we must ask Correspondents not to be disappointed should answers to their queries not appear as soon as they expected. In every case we shall endeavour to supply an answer in the first possible issue.

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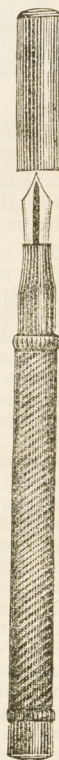
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## OTHER TESTIMONIALS.

From MR. RICHARD PENDEREL.—Five hundred thousand words have been written in fifteen months with one "Swan" pen, and without the slightest evidence of wear in the pen.

From THE ARCHBISHOP OF YORK, Coatham, Redcar.—Though I have only had your pens in use for a month, I must write a line to say how intensely grateful I am to you for bringing them to my notice.—Yours very gratefully,

W. D. DALRYMPLE MACLAGAN.





## HOMING PIGEONS OR CARRIERS.

**P**ROMINENT Homing Pigeon fanciers differ in opinion on the question of early breeding, most experienced breeders holding that an early-hatched bird is much more likely to compete successfully in the young bird races than one hatched later. However, young fanciers, to whom these remarks are chiefly addressed, will not be far wrong (the weather this year being so very mild) in mating up their birds about the third or fourth week in February.

The selection of a suitable site for the loft is by no means the least perplexing question in connection with the formation of a stud of Flying Homers. It must be understood that the fondest hopes will be frustrated unless suitable accommodation is provided for the birds, as to no living creature does home require to be made more attractive than the Carrier Pigeon. Experience teaches that the best place to select for a loft is a top room in the house in which the owner lives, and often the space between the ceiling of an upper room, and the slates may be thus utilised. It may be hardly credited, but it is nevertheless a fact, that most of our best flyers have been bred, and even trained, in the back attic of a town house. Still many have not this accommodation available, and others may object to the cooing of the birds. These may construct a homing loft at the bottom of their garden. The outside should be made as conspicuous as possible, for if this is not done the birds will hang about on adjoining roofs, etc. The building must be divided into two compartments, one being reserved for young stock and the other forming the breeding establishment. A good size for a loft, in which half-a-dozen pairs of birds could be comfortably housed, is six feet by six feet, and about five feet high. The roof should be covered with felt stretched over flat boarding, and well tarred and sanded. Some breeders have a zinc roof, but in summer it will be found that the heat of the sun injures the health of the birds, especially the young stock. The general arrangements as to breeding accommodation given in previous chapters on show birds may be adopted.

As to breeding, let it be borne in mind that the only true road to success is to observe the simple rule of only breeding from proved good performers. Much careful crossing is required to keep up the nervous and muscular energy of

the stock, and every cross must be the very best that the capacity of the pocket will justify. Remember that it is useless to start a loft by purchasing and turning loose a lot of old birds; therefore, when the old ones are purchased, they must be confined in the loft, and fanciers will, as a rule, find it best to obtain young birds just able to leave their parents. As already stated, pairing should be done early, and each pair should have a separate nesting place, as Homing Pigeons are inclined to be very pugnacious. Where possible, it is wise to isolate these nesting places by having a movable frame of lattice work. In such cases the parent birds will settle down more quietly, and, having become used to their own nesting box, there will be little probability of fighting, and the sitting will proceed quietly, the result being a greater number of young ones. It is also a good plan to have a second nest pan ready, as the hen will then be inclined to go to nest a second time without the youngsters worrying her. Do not forget to place clean sawdust in the nest pans. This should be renewed when the young ones are about eight days old.

As to food, it is most essential to have a variety of good sound grain and maple peas, tares, and dari. A very little English wheat is also desirable during the breeding time. Be sure to give daily an ample supply of fresh clean water and good grit; also obtain some old mortar, smash it up, and let the birds have always the free use of it. Avoid all draughts, and be sure to allow a good ventilation. If these suggestions are followed a loft of good, strong, healthy youngsters, suitable to compete in the coming season's races, may be confidently expected.

A few words should be said as to training. Young birds should not be trained at all till they know the immediate neighbourhood thoroughly well, and are really strong on the wing, which will rarely be till they are three months old. It is advisable at first to toss them early in the morning, unfed, and not more than 600 yards from home, so that when they are up they will recognize their loft. They should be tossed up in all directions—north, south, east, and west, on successive days if possible, but always in fine weather; by this plan they will quickly learn to know their own neighbourhood, and will acquire the habit of making for home after being carried away in a basket. The next step is to toss the birds, say, half-a-mile from



home, all round as before. Then gradually increase the distance, and the birds will have a fair chance to return home safely. When the distance is increased the birds should never be fed, and they should invariably be tossed in the open, and not near a building. Throw the birds up carefully, well up, taking care not to disturb the feathers. After such successful ventures the trainer may safely attempt five miles, and so on in stages of 10 miles up to 50. In Belgium, trainers make the stages 50 to 100 miles apart, but the losses are consequently very heavy, and we therefore advise short distances; in fact, we do not consider that young birds should be flown beyond 150 miles the first season. It is also advisable that several birds should be tossed together, as by so doing it will be found that fewer will be lost. As to baskets, they should be oblong and about nine inches deep, with plenty of space. Hens should not be flown during the breeding season unless a clear fortnight is allowed after the hatching. That long-distance races have revolutionised Pigeon flying cannot be denied, but we cannot in this respect compete with our Continental brethren, as our atmosphere is less clear and our country more hilly than in the pigeon-flying districts abroad. Carrier Pigeons can be turned to many uses, and certainly afford a most useful and interesting hobby. It may, however, be well to again strongly insist upon the necessity of obtaining good, strong, vigorous birds, from a well-known and reliable fancier.

(To be continued.)

## FRETWORK & CARVING

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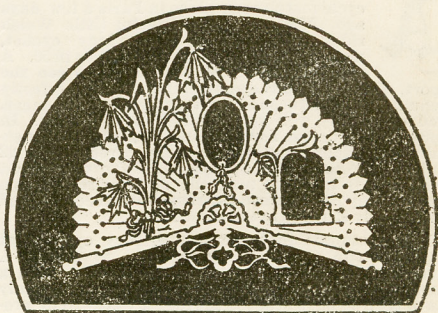
## 'Hobbies' Designs.



WING to the very heavy expense involved in the production of the Designs forming our Weekly Presentation Supplements, we cannot supply these with back numbers of *Hobbies*.

Copies of them may, however, be obtained on sending *threepence* for each Design required to the Publisher of *Hobbies*, Bouverie House, Salisbury Square, London, E.C.

For the convenience of our readers we give below a complete list of the Designs already published.



No. 1. MIDGET PHOTO FRAME.

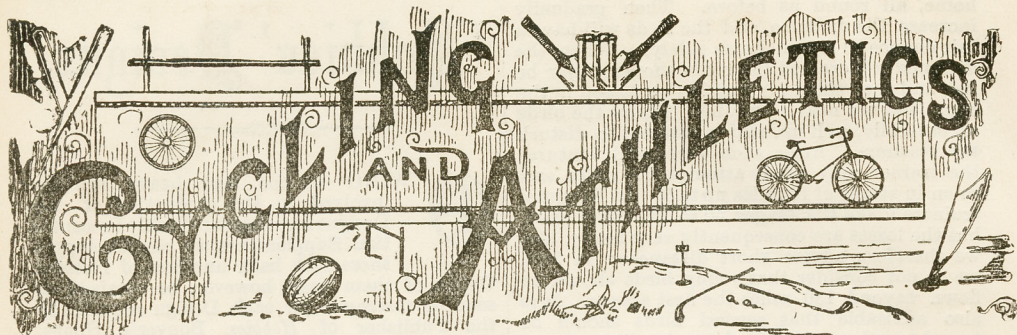
1. Midget Photo Frame, with Overlay Ornament.
2. "Aphrodite" Mirror Bracket.
3. Bent Iron Work Gong Stand.
4. Hanging Twine Box, with Overlay Ornament.
5. "Card" Inkstand.
6. Carved Adams Frame.
7. "Gasalier" Bracket.
8. Bent Iron Work Table Stand, for Cards, etc.
9. Carved Lamp Bracket.
10. Model of a Victoria.
11. "Toilet Glass" Cabinet Photo Frame.
12. "Swing-Boat" Match Holder.
13. Hanging Fretwork Calendar.
14. Bent Iron Work Grill Panel.
15. Carved Blotting Book Cover.
16. Prize Card Receiver.
17. Panel with Overlaid Ornaments.
18. Bookshelves.
19. Two Stencil Dado Bands.

The following Designs are in preparation—

20. Gong Stand.
21. Two C. D. V. Photo Frames.

NOTE.—The Patterns not otherwise designated are Fretwork.





## NOTES ON SPORT.

A NOVEL but decidedly interesting form of cycle match took place in Paris a few days ago. Michael, the wonderful little Welsh rider, undertook to give a lady cyclist, named "Lizette," a start of 7 kilos in 50. A tremendous crowd turned up to see the sport, which had all the appearance of being perfectly genuine. Michael soon began to lap his fair opponent, and eventually won very easily by over 10 kilos. In spite of her defeat Lizette must really be a wonderfully good rider for a woman. She covered over 22 miles in the hour. Some people may be surprised that even this is nowhere near the best on record, as a French lady rider named Dutrieux once accomplished very nearly 25 miles in the same time.

It is fortunate that the professional cyclists at Olympia and the N.C.U. have come to terms. A quarrel at the present juncture would have been a most deplorable event, since its effect would certainly have been to have stunted the healthy growth of professionalism which just now bids fair to flourish. More than once the professional cyclist has had the reverse of encouragement, and the bogus amateurism of the past few years has been a good deal due to the fact that professionalism has been made such a butt of that no rider cared to embrace it. With a sport like cycle racing, intimately connected as it is with trade interest, it is quite impossible to keep the amateur ranks free from the subsidised rider, unless there exists a strong, attractive professionalism, to which those who cannot afford to race purely for love may belong. This professionalism looks like succeeding at last, and rather than it should be handicapped in its development it would be almost better, if the worst came to the worst, that the Union should give up control of it altogether. Professionalism must be encouraged at almost any cost if amateurism in its pure form is to be revived and is to live.

An International Athletic Conference took place a few days since at Leeds. For the present, however, the proceedings are to be regarded as private.

The Midland Junior Cross Country Championship, decided in the Northampton district, was an interesting affair, but resulted in an easy and somewhat unexpected victory for the Northampton Club, with Worcester second, and Derby third. The three Birmingham teams occupied the next three positions, the surprise of the race being, perhaps, the low position (fifth) of the famous Birchfield Harriers' combination. The Birchfield Harriers' first team holds the Open Championship of England. That the second string of such a celebrated club could only get fifth in a local event looks decidedly weak.

The Olympia cycling continues to take remarkably well. The business is admirably managed, and it must be said that the racing looks excellent. The idea of women racing in public is very repugnant to some people's minds, but if we regard Olympia purely as a cycling circus, the objection, to a great extent, disappears.

Among the men, one of the latest converts to professionalism is J. Green, one of the finest middle distance riders ever seen in England. Green was a Newcastle collier, but he managed to find time to race all over the country as an amateur for a couple

of seasons, winning several amateur championships and other important races at 25 and 50 miles. With few exceptions, the best men in Europe may now be said to be appearing at Olympia.

The horseless carriage has had one or two nasty knocks lately. Owing to the many expressions of popular favour which have been given vent to, more than one motor carriage owner has imagined that the law would wink should the machine be used on the public roads. Another case has been heard at Solihull, near Birmingham. This time a gentleman, who is acting as English agent for a French manufacturer, was in the habit of using his petroleum-driven machine—a very neat, light vehicle, built on the lines of a pony carriage—about the roads near his house. The result is that he has had to appear before the magistrates. The Bench took a very lenient as well as a sensible view of the case, and said that although they were highly in favour of the autocar, and considered that the law, which at present practically prohibited its use, should be amended as soon as possible, yet until it was amended they had no alternative but to convict; so defendant was fined a modest 1/- The latter stated that he had come to the court on the machine in order that the magistrates might see it if they desired, and he asked leave to ride it back to his house again, which was readily granted. It is evident that however much we may want autocars we must wait for the law to move first.

At the Universities athletics proper are made subservient to cricket, and consequently the various college sports have to be held in the winter. This undoubtedly handicaps University running a good deal, and prevents some of our college athletes from taking a more prominent place in running proper than they do at the present time. The Cambridge Lent term sports are now beginning. Trinity Hall came first with a good meeting, at which W. Fitzherbert, the crack quarter miler, won both the 100 yards and his own special distance, the 440 yards, with great ease. Fitzherbert was one of the team which the London A.C. took over to New York last Autumn. The Cambridge man on that occasion was by no means at his best and did not show to advantage. He is now said to be running very well indeed. His quarter at the Trinity Hall meeting was covered in 52.4-5ths secs. Not at all bad for the time of year and for a race in which he had no one to beat.

England's defeat at the hands of Ireland in the recent International match, played at Leeds, is the most extraordinary event of the season in Rugby football. England had inflicted a record beating on poor Wales, and the chance of the Irishmen was considered a very poor one. Possibly the English players were over-confident. If so, they paid for it. The Irish forward division was especially powerful and fairly carried everything before them. The only show England made was the splendid goal dropped by Byrne from near the half-way flag.

In professional football the sensation is supplied by the defeat of the League leaders, the Aston Villa, by Derby County in a Cup Tie match. It was hard lines for Aston Villa, who are the present holders of the English Cup, to have to meet such a powerful side as Derby at such an early stage in the great cup fight.



# FOR Sale, and Exchange.

\*. The charges for advertisements (prepaid) in this page will be sixpence for every twelve words or less, name and address inclusive, and one halfpenny for every additional word. Single letters, initials, and figures are each counted as a word; but undivided numbers (as 152), and prices (as 10s. 6d.) count as only one word each. In every case the name and address of the advertiser must be given for publication, and we cannot at present undertake to supply a private name or number and receive replies to advertisements at our office. All advertisements must be accompanied by remittances, otherwise they cannot be inserted. When ever possible, payment should be made in Postal Orders, and not stamps. Letters should be marked "Advt.," and must be addressed to the Publisher, *Hobbies*, Bouverie House, Salisbury Square, London, E.C.

NOTE.—Trade Advertisements can only be inserted in this page at the rate of one shilling per line

- Acme Electric Bell Set**, comprising 2½ in. Electric Bell, Quart Leclanche Battery, Push, 50 feet Wire, Staples, Instructions, 4/6; better value impossible.—Electric, Lord Street, Openshaw, Manchester. E. 5.
- Antique Carving Patterns**.—Sets 1, 2, and 3 contain 26, 22, and 25 large patterns respectively of panels, etc., 1/- each set, free.—J. Jackson, Thorngate, Barnard Castle.
- A Bargain**.—Quantity of new and second-hand books for sale, suitable for local preacher or evangelist, worth £4, will take £2. What offers?—Turner, Spring Terrace, Bilton, Harrogate.
- Bind your own Magazines**, etc., with tools to be found in most households. "Bookbinding at Home," third edition, post free, 6½d.—McCallum, Emma Place, Plymouth.
- Designs for Bent Iron Work**, with measurements, frameworks, etc. Send stamp for list.—Studio, 6, Nortgate, Bradford.
- Electrical Hobbies**.—Write for New Enlarged List; will suit you; prices low; best quality.—Electric, Lord Street, Openshaw, Manchester. E. 5.
- Electric Bell Battery**, 50 yards wire, push, etc., complete. Easily fitted. Instructions with each set, post free, 6/6.—H. Fowler, 202, Victoria Park Road, Hackney. B. 2.
- Electrical Hobbies**.—How to fit up an Electric Bell Set, make a Motor, and make a Shocking Coil. Separate illustrated instructions, free with list, 2d.—Electric, Lord Street, Openshaw, Manchester. F. 1.
- Exchange Omnigraph Detective Camera**, all accessories, suit beginner, for good writing desk, or anything useful.—John Perrett, Briton Ferry.
- Films for tracing Lantern Slides**, 4½d. per doz. Photographer, 11, Bothwell Street, Glasgow. B. 2.
- Fretworkers' Central Depot**.—All Harger's and Skinner's goods supplied. This week only all Harger's Patterns reduced 25 per cent. to 50 per cent.—Screws, 4½d. gross, ½ to ¾ inch only.—Lund, Cycle Agent, Bradford. B. 2.
- Fretwoods, ½ inch American Canary**, 3½d. per foot; Teak, Mahogany, 4½d.—T. Carter, Lichfield, H. 8.
- Fretwork. Carving, Marquetry**.—Lists 48-56, 1d. "The Amateur," volumes I. to V., 1/- per volume. Henry Zilles & Co., Importers of German Designs, Wilson Street, Finsbury, London, E.C. B. 1.
- Free**.—20 different United States, free to all applicants for sheets enclosing postage, 100 different stamps, 5d.; 100 superior, 1/1.—Rhodes, Rammas House, Otley.
- Free to applicants for cheap approval sheets**, Guatemala envelope, worth 6d.—Wilks, 35A, Castle Street, Hinkley.
- Fretwork Patterns**.—The "Challenge" Book of 20 new and artistic Fret Designs, 1/-, post free. Splendid value.—R. Padley, 690, Brightside Lane, Sheffield.
- Foreign Stamps**, rare, wanted, in exchange for first class fantails, or sell.—27, Suffolk Parade, Cheltenham.
- Foreign Stamps**.—Sheets on approval.—Phoenix Stamp Co., 31, Radnor Street, Peckham.
- Gent's Bicycle**, latest 1896 model, pneumatic tyres, £9 18s. Full particulars on application.—Arthur Clay, Earlsdon, Coventry.
- Good ¾ Plate Camera**, Lens, and Stand, 2 Double Dark Slides, 4 Printing Frames, Dishes, Lamp, Waterproof Case and Sundries, £3 5 0, suit Lady or Gentleman.—Rickarby, Thatcham, Berks.
- High Class Tools**.—For New Illustrated Price List, send 3d. to Osborn Brothers, Tool Merchants, 38, Fratton Street, Portsmouth. M. 14.
- How to learn and start a light artistic business** that will produce a living without previous knowledge on the small capital of one pound. Complete instructions, post free, 12 stamps.—James, 11, Stanbury Road, Peckham, S.E. C. 1.
- Lloyd's Encyclopaedia Dictionary**, complete, 42 Nos., uncut and clean. Will exchange for best Treadle Fret Machine or cash.—Frank, 49, Canterbury Rd., Kilburn.
- New Book of Instructions in gilding, graining, mixing paint, French polishing, picture-frame making, mount cutting**, etc., 1,000 valuable recipes, free, 1/2.—McQuhae, Cockermouth, and all Booksellers. L. 8.
- Now Ready**. Walter Morley's Revised Priced Catalogue of English stamps, 1895. Price 6d.—186, West Green Road, Tottenham.
- Odell Typewriter for Sale**, quite new, cost £5 5s., will take £2 10s.—Butcher, Coastguard Hill, Portland. C. 1.
- Oil Painting by Murrillo**. Seen by appointment.—Welham, 83, Flaxman Road, Camberwell.
- Packet of Stamps (all different)**. Collectors' duplicates, four stamps.—"P." Melton Lodge, High Street, Egham. B. 1.
- Photographs, scrap views**, various, 6 by 8, extra value, 2½d. each.—Photographer, 11, Bothwell Street, Glasgow. B. 2.
- Repoussé, Chasing, Modelling in Wax and Clay**. How to do it (copyright), 1/-, free.—Boulton's, Cupola Brass Works, Rotherham.
- Stamps**.—Hawaiian Islands (obsolete), Fiji Islands, Cyprus, Curacao, Cuba, Java, Eritrea, Gibraltar, Gwallor, Honduras, India (one rupee), Luxemburg, Montenegro, Persia, Perak, Danish Indies, 115 genuine varieties 1/1.—Smith, Arthur Road, Kingston, Surrey.
- Stamps**.—Zuid Afrikaansche Republiek, very scarce obsolete provisional; Bulgaria, surcharged; Sierra Leone, Puttialla, Persia, Morocco, Mauritius, Labuan, Iceland, Anjouan, Grenada, Egyptian Service; 60 excellent genuine varieties, 1/1.—Smith, Arthur Road, Kingston, Surrey. C. 2.
- Stamps**.—Gratis, a Congo Free State (view of bay) to all applicants for my well-selected approval sheets.—John Davey, Messing, Kelvedon.
- 48 Photo Hand-painted Slides (best quality)** of Paris Exhibition (1878), cost 2/6 each, will exchange for Fret Lathe and Saw.—W. Wilding, School Lane, near Preston.

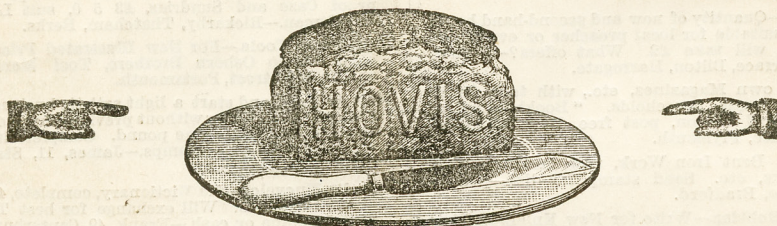


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